



**HOW SAN FRANCISCO  
MANAGES THE CITY'S  
HISTORIC ARTIFACTS**

**A SURVEY OF CITY DEPARTMENTS AND  
COMMISSIONS CONDUCTED  
FOR THE OFFICE OF THE CITY ADMINSTRATOR  
CITY AND COUNTY OF SAN FRANCISCO**

**SURVEY AND REPORT BY KEN MALEY**

**JUNE 15, 2015**

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## HOW SAN FRANCISCO MANAGES THE CITY'S HISTORIC ARTIFACTS

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Unlike museum pieces of critical beauty or quantifiable value "objects" as distinguished from 'object d'art, can be anything that can be touched or felt.

Sam Roberts, NY Times

"It is only in the world of objects that we have time and space."

T.S. Eliot

"....there is a value in stuff that's not just monetary, It [an object] has a certain kind of worth, and not just because somebody paid a zillion dollars for it. Looking at objects makes you think stuff that wasn't necessarily obvious and over-determined- someone had to put it together. It gets at a fundamental aspect: Why did that thing come into being. Objects provide us with the means to reconsider our past in light of what we value today."

Dr, Richard Kurin, Smithsonian Undersecretary for art, history and culture; Editor, "History of America in 101 Objects"

"...history can unabashedly begin with things."

Bill Brown, professor of American culture, University of Chicago

"Objects can be classified scientifically, into three major categories: those that don't work, those that break down and those that get lost."

Russell Baker, NY Times

"...the vast universe of objects used by mankind to cope with the physical world, to facilitate social intercourse and to benefit our state of mind is useful in emphasizing how profoundly our world is a product of our thoughts."

James Deetz, Father of historical archaeology

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## INTRODUCTION

San Francisco is a city rich in history, as are many other great American cities that have played significant roles in the evolution of the country. Although San Francisco lost much of its physical history through the tragic fires of the 1850's and the Great Earthquake and Fire of 1906, much of our remaining history has been preserved through the diligence and dedication of individuals and institutions who have understood the value of the preservation of our City's history for future generations.

Although San Francisco has greatly succeeded in establishing its well-funded and stable cultural institutions such as the Opera, the Public Library, Symphony, the Ballet, our Fine Arts Museums, and the various historical societies that have a broad or narrow historic focus, the City has not succeeded in establishing a funded, stable institution dedicated to its overall city history: a City History Museum, as many other historic cities in America and around the world support.

Yet San Francisco continues to extol, and profit from, the historic lore of the early establishment of Yerba Buena as the first major West Coast outpost of the Spanish and the following American immigrants who began to grow the city we now know.

Our City continues to face major challenges preserving its historic artifacts—those human made objects, documents, maps, photographs and publications that reflect the lives of our indigenous and modern founders, and our City's evolution for future generations.

Under the purview of the City Administrator, a survey of City departments was organized to review how departments manage their artifacts and whether City departments maintain official management policies guiding the retention and preservation of historic artifacts.

## **HOW THE SURVEY WAS CONDUCTED**

City and County of San Francisco (CCSF) City Administrator Naomi Kelly circulated a letter of introduction to departments describing the survey project. A written survey was provided (see Appendix A) inviting department staff to schedule a telephone or in person interview or to complete the written survey to be returned to the Office of the City Administrator.

Some survey responses to this request were completed but more numerous 'one on one' interviews with department heads and staff were conducted.

City Departments\* surveyed for this report include:

- Airport Museum and Library
- Arts Commission
- Board of Education, Unified School District
- Department of Public Works
- Department of Real Estate
- Department of Technology
- Fire Department
- Metropolitan Transportation Authority
- Planning Department
- Police Department
- Port of San Francisco
- Public Library, History Center
- Public Utilities Commission
- Recreation and Park Commission
- Sheriff's Department
- Treasure Island Development Authority

\*For this report, 'department' refers to City departments and enterprise commissions.

## PRESERVATION CHALLENGES OF CITY DEPARTMENTS

Especially challenged in the preservation and management of important historic artifacts is our City government itself—various department’s staff continually face decisions about what to preserve, and to discard. Often they have no established management policies or guidelines regarding the preservation of archives.

Notes from the department interviews are available in Appendix C. Selected issues drawn from these interviews that are common among departments, include:

Lack of observance of City laws, official department management policies or guidelines regarding the preservation or disposal of potentially historical artifacts. Preservation decisions are often left to untrained employees’ discretion or judgment.

Without preservation guidelines, employees often keep artifacts but if the artifacts do not have proper preservation or storage, they often disappear over time or when the employee leaves the department.

Lack of staff trained to evaluate, preserve and catalog department artifacts. Inadequately trained or undesignated staff often retain artifacts that are not transferred to the San Francisco Library (SFPL) History Center or other appropriate institutions.

Departments without trained professional staff, policies or guidelines, frequently expressed a desire for guidance from management.

Lack of proper storage is often cited as an issue by department staff.

Limited or total lack of options for the public display of artifacts.

No central data bank of a department’s artifacts and inventories.

Misunderstanding of requirements regarding the transfer of artifacts to the SFPL History Center often results in confusion between the City’s Records Retention requirements and guidelines (See Appendix B) requiring consultations with the History Center and City Archivist to evaluate historical artifacts.

Important historic documents and maps are often scanned, and the originals that are no longer used or desired by the department or History Center are left in department files. These original documents are often vulnerable to loss, improper use by employees and often are not properly conserved.

Documents 'born digital'—those created digitally—and scanned documents in continual use, increase as technology replaces the historic film or paper generated items and inventories of retained historic items. Serious concerns remain about the long-term preservation of digital files. Current digital preservation knowledge in short-term storage meets the Records Retention requirements. But for long-term future storage--over 50 years--although progress is being pursued--current preservation efforts have not resolved these long-term digital preservation issues.

Examples of the loss and near loss of important historic artifacts as a result of the lack of storage, funding, professional archival experience, clear management oversight, clear management policies, limited display options or storage regarding historic artifacts, include:

Department management staff recently instructed employees to discard a number of historically significant archival records and artifacts from a storage facility. However, they were rescued at the last moment from destruction.

A department headquarters basement houses artifacts from as early as the 19<sup>th</sup> century. The basement flooded and many items, but not all, were moved to a trailer for storage. One untrained staff person has recently begun cataloging the archives only on a part-time basis. No preservation efforts are currently funded or planned. The artifacts remain vulnerable to deterioration.

Until only recently, a significant collection of murals from The Panama Pacific International Exposition were not properly conserved since 1915. Some were loaned out and others later destroyed. For the past 70 to 80 years early 20<sup>th</sup> century archives have been housed in the facility, with little or no conservation. Clear ownership records remain un-resolved. Lack of proper conservation has resulted in the loss of a number of significant artifacts.

Numerous historic archives were lost during the department's relocation from its former headquarters to new headquarters in the late 1990's. Some artifacts are now housed in the current offices and others are in storage, but they remain un-cataloged or well conserved. Staff continues to struggle with lack of storage, display space needs and funding for preservation challenges of its historic artifacts. The importance of some artifacts has not been recognized until long after the artifacts were lost or destroyed.

A vast collection of the 1939 Golden Gate International Exposition artifacts were deeded to the City some years ago. The collection remains in off site professional storage. Vague, long term, unfunded plans for conservation and eventual public display of the artifacts have only been discussed.

An antique safety apparatus was reportedly loaned to an individual from a City collection then dismantled and parts offered for sale. Although the parts were recovered, it was a near loss of an important artifact due to a lack of proper oversight and inadequate loan policies. The current caretakers of a department's historic artifacts operate without a formal relationship with the City or the department. The organization maintains a significant collection of historic artifacts that is in free storage provided by a private company. The organization has no lease and no apparent means to house the collection if the storage facility is withdrawn. Artifacts are borrowed by the department's staff for special events but, when damaged, there are often no funds for repairs, so repairs are made on an 'as available' basis by the department.

A department maintains a significant collection of historic photographs. Their cataloging and preservation remains a challenge for a small staff with limited funding. Funding is currently from a grant, not department funds. A large collection of negatives remains un-cataloged. Many images have disappeared over the years, and were not well preserved from a lack of any professional or management support, funding or archival guidance.

Until a recent directive from the current department head, the department maintained no oversight or management of the department's historic artifacts. Items not deemed worthy of preservation (without professional appraisal of their historic value) were discarded. Staff were allowed to take them home. Historic artifacts remain in various locations, but staff has been reluctant to give them up. Currently artifacts are being sought for display in a new department headquarters, but they will not be available for public view.

Department management obtained a collection of paintings from the City's art collection a quarter century ago. The collection was not catalogued and over the years additional artworks were added from other sources, such as works by employees. Staff does not know which artworks were from the City art collection and which were from other sources. During the period of their office display, the paintings were not properly conserved. Some artworks are by historically significant San Francisco artists and in need of conservation. The Arts Commission staff is currently conducting a major inventory of all City collections in storage and on loan to various city departments.

NOTE: The Public Utilities Commission (PUC) the SFO Museum and Library and the San Francisco History Center are outstanding examples of City departments that have succeeded in establishing exceptional collections, maintain preservation guidelines and financial support for professional staff to oversee their historical archives and collections.



The PUC has recognized the importance of professional management of its artifacts and records by providing funding for professional archival staff and conservation. But the PUC lacks adequate space for public display.

The SFPL History Center organizes exhibits from City's archives at the Main Library. Storage and display space are scarce, so exhibitions are relatively small.

The SFO Museum is an American Association of Museums accredited museum that organizes several major exhibits at the International Terminal from both loaned collections and from the Museum collections each year. Airport staff has been 'acclimatized' to be aware of the value of possible artifacts that may contribute to the Museum's mission to tell the story of aviation and airport history.

## RECOMENDATIONS

Most City departments that do not have clear guidelines for evaluating historic artifacts face major challenges in managing their artifacts' preservation, retention, and conservation. As a result, the City loses many objects important to the City's history. The departments desperately need—and would welcome—City Hall leadership to establish guidelines for managing their important, historic artifacts.

Steps to consider include but are not limited to:

### Mayor and Board of Supervisors

Policy study and decisions by the Mayor as to potential development of policies and guidelines to better preserve the City's history through the proper preservation of our historic artifacts and archives. It would be important to include input from City representatives and non-profit organizations. The representatives should initially advise on general policy. At a later date, a committee or another group could advise on specific standards. See below for recommendations on involvement by specific City departments and areas to be explored by the advisory committee.

It is important to utilize those department's expertise, such as the PUC, the SFO Museum and Library, and the SFPL History Center, that have been successful in establishing professional management guidelines for their historic archives.

The Department of Information Technology and the Department of Real Estate, have potential contributing skills, knowledge, and specific expertise that must also be utilized. The Department of Real Estate will need additional funding and direction to expand efforts to secure more adequate archival storage and exhibition space.

Current Department of Information Technology's priorities are network focused and do not include providing the technological assistance to create the systems for inventories of a department's artifacts or to develop the capability for access to the inventories by all City departments. DIT's priorities must include support for providing this expertise and guidance to departments in managing their archives. This is especially important for the 'long term' preservation of digitized archives.

Several of the City's cultural institutions and historical societies, such as the Symphony, Opera, Fine Arts Museums, California Historical Society, the National Maritime Historic Park's J. Porter Shaw Library and Collections, and the Society of California Pioneers, among others, must be invited to share the expertise of their professional staff of archivists, curators, and conservators.

The SFPL's History Center and the City Administrator are integral to preserving the City's history. The Center's relationship with City departments should be enhanced to reduce the loss of valuable artifacts.

Departmental guidelines should address cataloging and storing collection's inventories of the department's artifacts, but must not be 'stove piped' but made available to other departments, historical institutions and the general public.

Establishing clear guidelines for archival management policies for City departments, is essential, and larger issues and goals should also be addressed to better assure the long-term preservation of our City's history for future generations.

Development plans for Treasure Island could include opportunities for the eventual public display preservation of long stored 1939 Golden Gate International Exposition archives.

Once the City's administration develops a strategy for implementing a program to establish guidelines for the City departments, funding will be a challenge for the City. But those professional resources existing within those departments that have established guidelines and appropriate institutions could be a cost effective resource in developing historic artifacts' management guidelines.

Discussions between the departments and the Budget office will be required to determine the funding needs to implement the new guidelines. And further discussions with the Board of Supervisors to support the budgets will be required to make the programs successfully funded.

## A SAN FRANCISCO CITY HISTORY MUSEUM

Several interviewees for this report suggested a City History Museum would be a major contribution to preserving the City's history and artifacts for future generations.

Efforts to establish a City museum have not been successful, and currently discussions are underway to merge the museum with an established historical society. The society is not San Francisco history centric yet it maintains a significant collection of important San Francisco artifacts. Questions remain about the appropriateness of the proposed merger. Although the proposed City museum organizers assembled an insignificant artifact collection, there were no guidelines for the dissolution of the assembled collection when the effort failed. Collected items were improperly stored and suffered damage, from a lack of professional oversight.

Scores of cities around the US and the world—from small towns to metropolises—maintain city history museums. Establishing a San Francisco history museum, devoted to acquiring, conserving and displaying historical artifacts could be a major advance in meeting the challenges of preserving and presenting the City's history to the public.

Acknowledging there are major financial and organizational challenges to establishing a City History Museum, San Francisco has substantial success in organizing and funding significant the City's cultural institutions, such as the Symphony, Opera, Fine Arts Museums and historical societies. These organizations have been successful in securing long term funding through a combination of programming, grants, and philanthropy.

The Asian Art Museum is a contemporary example of how the City has succeed in funding a new museum. In 1987 Mayor Feinstein proposed revamping the Civic Center including moving the Asian from Golden Gate Part. Eight years later, in 1995, A single donation of \$15 million launched the fundraising campaign, eventually raising \$160 million to fund the relocation and refurbishing of the old Main Library. The 'new' Asian opened in 2003. A single archeological exhibition attracted 800,000 visitors.\*

Similar opportunities could be implemented to fund a City museum. \*\*

\*See Page 14 for additional information on the Asian Art Museum's funding success for their re-location\*\*See

\*\*Appendix F for SF Chronicle Editorial, encouraging a City History Museum

## **PRESERVATION CHALLENGES OF SMALL NONPROFIT COLLECTIONS**

A second, but equally important historic preservation challenge is the large number of small, local, private groups that have a narrow focus of historical interest—neighborhood history and development, vanishing monuments, public transit, ethnicity, architecture, or maritime history, among other topics. Unfortunately most of these groups are not well funded and do not have formal archival training or a permanent organizational structure for their long-term survival. Well meaning, dedicated individuals devote time and resources to their organizations, but often lack the stability to assure their collections are well preserved for the future.

Many of these 'local, private' collections end up disappearing entirely or important items appear on auction sites, escaping back into the public realm and are no longer available to the more established historical institutions and their collections.

These groups most often lack connections to established organizations, and City departments such as the SFPL History Center, the Arts Commission, or other well established historical societies where their collections' long-term preservation and security could be assured, should these organizations cease to exist.

No central database linking the organization's inventories, missions or contacts currently exists.

## **RECOMMENDATIONS FOR SMALL NONPROFIT COLLECTIONS**

An additional opportunity to bring public attention to the need for better archival policies within City government, reduce the loss of important artifacts, and gain more respect for the City's history by the public--would be an organized outreach to these groups utilizing the collective expertise of professional best practices from the City departments and established City historical societies and institutions.

The individual groups' collections should be catalogued, with contact information. A database could be designed to link the collections' inventories so vital information may be available to other groups, and the City's historical institutions. This would improve preservation efforts (and perhaps extend the lives of the groups as well) for loans, special exhibitions, for research—and for the future.

These efforts must be planned and executed through a collaboration of the Mayor's Office, the Board of Supervisors, the SFPL History Center and the City Archivist. A series of several workshops, with one each quarter paced over a year; then perhaps once or twice a year thereafter. Participants would include representatives of these groups to meet with archival professionals, providing them with opportunities to learn best practices in managing and maintaining their collections.

## **ESTABLISHED MUSEUMS, COLLECTIONS AND HISTORICAL SOCIETIES**

A variety of established museums, organizations and historical societies, listed below, whose missions are to collect, preserve, make available for research or exhibitions of relevant San Francisco historic artifacts were also interviewed.

Asian Art Museum of San Francisco  
Chinese Historical Society  
GLBT History Museum  
Latino Historical Society  
Maritime Historical National Park/Porter Shaw Library  
Museum of Performing Arts + Design  
National Japanese American Historical Society  
Presidio Officers Club (The Presidio Trust)  
San Francisco African-American Historical & Cultural Society  
San Francisco Fine Arts Museums  
San Francisco Opera  
San Francisco Symphony  
Society of California Pioneers  
War Memorial and Performing Arts Center

### **ASIAN ART MUSEUM OF SAN FRANCISCO**

The 7,000+ collection of the Asian began with the gift of an individual donor, and was housed in a special wing of the former de Young in Golden Gate Park. Most of the museum exhibitions are from travelling exhibits while some 2,700 permanent items are on display. The museum moved to the former public library building at Civic Center in 2003.

See following section (page, ) on the need for a City History Museum for additional information on the museum's move from Golden Gate Park to Civic Center. The above information is condensed from the museum website.

### **CHINESE HISTORICAL SOCIETY**

The Chinese Historical Society is the oldest organization in America dedicated to the interpretation, promotion and political history and contributions of the Chinese in America. The Society promotes the contributions and legacy of the Chinese in America through exhibitions, publications, educational and public programs in its Museum Learning Center. Tours are offered of the museum and Chinatown community as well as online content.

The Society struggles for financial, community and operational staffing support.

## GLBT HISTORY MUSEUM

The GLBT History Museum was founded in 1985, and as its name implies, the museum collections' focus is the history of the City's GLBT movement—home of one of the most historically significant gay movements in the world. Private donations of artifacts are the main source of the museum's collection. Artifacts not determined to be compatible to the museum's core mission are referred to local institutions, including the SFPL History Center and the Library's James C. Hormel Gay & Lesbian Center.

Preservation efforts are hampered by limited funding and the museum has no formal conservation policies. Conservation is limited to triage of the artifacts based on available funding. Through limited grant funding the museum has maintained a staff archivists since 2011.

The museum maintains exhibition space in the Castro and has off-site storage. Several GLBT themed exhibitions are organized each year.

## LATINO HISTORICAL SOCIETY

The Society is committed to preserving, interpreting, and promoting the contributions Latino have made to the development of the City and the State. The Society provides financial support to community institutions for maintenance of existing collections and acquisitions related to Latino history. Also promotion of research and publication of historic articles and electronic preservation of the Latino history in San Francisco. Educational, entertainment and social programs are developed which encourages community participation documenting Latino family histories. Partnerships are maintained with institutions documenting Latino history.

## MARITIME HISTORIC PARK COLLECTIONS, J. PORTER SHAW LIBRARY

The Maritime Historic Park and the Maritime Museum maintain a vast collection of historic artifacts related to the maritime history of the City. The WPA era Maritime Museum provides an opportunity for public exhibitions from the collections and from travelling exhibitions. The recent renovations of the Maritime Museum have greatly enhanced the building's facilities.

Both the Museum and the Historic Park are federally funded. Unfortunately, the National Park Service has devoted limited financial resources to these facilities and archives, limiting their availability for public display.

Fortunately, the archives are available for public research and exhibitions. But the Park Service lacks funding to restore many items and does not have adequate display venues. The addition of the new visitor's center has provided additional "interpretative" exhibits. Yet the majority of the collection remains in storage.

## MUSEUM OF PERFORMING ARTS + DESIGN

The museum's performing arts archive began some years ago by an individual and has grown to more than three and a half million items. The museum recently relocated from the War Memorial Performing Arts Center to a South of Market facility.

The new facility does not offer sufficient display space for the collection and currently has only a short-term lease. The museum collection is mostly used for research. The future site of the museum remains uncertain.

The museum Board faces financial challenges for long-term stability and to keep a full board of members that could be helpful in resolving critical issues.

The museum director expressed concerns for 'born-digital' archives long-term preservation and monitors digital research advances.

## NATIONAL JAPANESE HISTORICAL SOCIETY

Founded in 1980, incorporated in 1981, the Society is membership organization dedicated to the collection, preservation, interpretation and sharing historical information of the Japanese American experience through exhibitions, public programs, publications and the Military Intelligence Service Historical Learning Center in the Presidio. The Society is a major contributor to the dynamism of San Francisco's Japan-town.

## PRESIDIO OFFICERS CLUB (Presidio Trust)

The successful renovation of the Presidio Officers Club has added a new venue for the preservation-- and for the public to experience--a part of the Eighteenth and Nineteenth Century periods of San Francisco's history. Through the building's re-configuration and archaeological excavations, the Spanish Colonial and American military presence have been exposed—in fact many parts of the building are true artifacts in themselves. Particularly the Mesa Room's exposure of the 1780 to 1812 adobe wall and the Presidio Heritage Gallery's display of artifacts and exhibits.

Future planned excavations promise to reveal new artifacts, and fortunately they will already have a home for their preservation and public display.

While the Officers Club is neither a non-profit nor a 'historical society' (The Presidio Trust must remain self-sufficient through generated income), the Trust has now provided a new opportunity to preserve and for the public, a new venue to exhibit, important historic artifacts relevant to San Francisco's history.

Further research regarding management, preservation, donation policies, professional staffing, relationships with other local historical institutions and long-



term stability is needed, as the Club is a very recent, but welcome addition by the Mesa's public display and research of artifacts.

#### SAN FRANCISCO AFRICAN-AMERICAN HISTORICAL & CULTURAL SOCIETY

Membership based society, with a mission to collect and preserve art, artifacts and recorded material reflecting the history of African-Americans in San Francisco and the Bay Area. The society sponsors and supports research, publications and educational activities. The society was established in 1955 and is the oldest of its type in the Western US. It is the lineal descendent of literary and cultural associations that began with the San Francisco Athenaeum and Literary Association founded in 1853. The society was the first collector or archival and artifactual resources of the San Francisco African-American community. The holdings are a resource for scholars, genealogists, curators, filmmakers, authors, publishers and the general public.

This description was gleaned from the Society's web site.

#### SAN FRANCISCO FINE ARTS MUSEUMS (SFFAM)

During the early years of the de Young and the Legion of Honor's founding, historic artifact relevant to the City's history were collected. After the two institutions were merged into the Fine Arts Museums, the institution's focus narrowed to the 'fine arts' and less on the City centric historic artifacts.

The SFFAM have evolved policies guiding loans, offered donations and transfer of City artifacts to other established City Departments and historical institutions. However, significant artifacts remain in the FFAM collections but are rarely organized for public exhibitions.

These institutions maintain professional staff, guidelines for the collection and preservation of historic artifacts. Although each face unique challenges, some share common limitations in executing their mission relevant to the City's history.

#### SOCIETY OF CALIFORNIA PIONEERS

One of the most prestigious historical societies in San Francisco or California, the society maintains an impressive collection related to the early history of the City and State.

The recent move of the Society to the Presidio has not only made possible greater access to the Society's collections and records, the new location provides expanded opportunities for public exhibitions, reaching a much larger public audience.

## SAN FRANCISCO SYMPHONY

Since 2008 the symphony has retained a full time staff archivist who oversees the symphony collections. Offers of private donations are carefully evaluated as to their compatibility with the overall collection. Items that may be of value, but appropriate for the Symphony collection, are referred to other institutions whose collections may be more appropriate, including the SFPL History Center.

The archivist maintains a close relationship with local and national organizations and is very well versed in archival issues such as the Library of Congress and the Society of American Archivists.

Issues related to long-term preservation of items that are 'born digital' is a major focus of the archivist and advances in the research are closely monitored.

The symphony maintains off-site storage due to a lack of storage in the symphony hall building. The collections are among the most professionally maintained archives in the City.

## WAR MEMORIAL AND PERFORMING ARTS (WMPA) CENTER

Although the Center's core mission is not the safe guarding of historic artifacts, a significant collection has accumulated. Due to a lack of preservation over past years and management guidelines, many historic artifacts have been lost or destroyed. During the current restoration of the WMPA Center, management leadership has undertaken major efforts to resolve the resulting preservation, cataloging, and ownership issues of its historic collections' The WMPA Center will reopen in 2015 with plans to house the City Law Library and Opera archives.

## **RECOMMENDATIONS FOR ESTABLISHED MUSEUMS, COLLECTIONS AND HISTORICAL SOCIETIES**

San Francisco is fortunate to have these tremendously rich and valuable historical institutions that support collecting, conserving and providing the public with the opportunities for research, to experience the collections, to learn about the City's history and preserving the archives for future generations.

Yet wide disparities exist among these organizations in their financial resources, access to public display opportunities, limited appropriate storage facilities as well challenges in sustaining public support.

Among those institutions with these limited resources are devoted individuals who tirelessly strive to maintain their organizations' integrity, adhering to their missions and their long-term survival.

The larger, well established historical organizations (and City departments) could be recruited to organize staff with specific expertise and made available to these smaller, more challenged organizations, specifically in the areas they are lacking: Fundraising, archival conservation, cataloging inventories, organizing exhibitions and public outreach.

Strengthening these smaller, challenged organizations, would in the long-term, benefit the entire City by better assuring their survival, enhancing their public profile and help assure the long term preservation of their collections.

## APPENDIX A

### Survey



### **HISTORIC ARTIFACTS SURVEY**

Prepared for the Office of the City Administrator

By Ken Maley

Thank you very much for taking the time to complete this survey about historic artifacts of which you or your department may be aware.

Please provide the following information:

Contact person completing this survey: \_\_\_\_\_  
Department Name: \_\_\_\_\_  
Email Address: \_\_\_\_\_  
Telephone: \_\_\_\_\_

Historic artifacts refer to physical items or objects that have been used by the department in the past, but are no longer used or needed. However, they may have been important to the department's functions and have become outmoded and replaced.

Examples may include journals, meeting minutes, furniture, record or reference books, equipment, policy records, maps or simple ephemera. These would include any object that reflects or provides insights to the department's history.

Some of these artifacts are in the jurisdiction of the Archives of the City and County of San Francisco at the Public Library's History Center. Others are within the jurisdiction of the Arts Commission. The City Administrator is working cooperatively with the Library and the Arts Commission.

The information you provide in this survey will greatly assist this project. If you or your department has already been contacted, you may recall information that was not discussed and may be included in this survey.

1) To your knowledge does your department have artifacts that may reflect their importance to the department's history?

YES      NO

2) Would you, in general, describe the artifacts, i.e. furniture, records, equipment, minutes or other informational materials?

3) How and where are the artifacts stored?

4) Are the artifacts catalogued, photographed or inventoried? If yes, would the records be available to review?

5) Does your department have a staff member designated, officially or unofficially, who is responsible for the artifacts? If yes, would you provide the name and contact information?

Name: \_\_\_\_\_

Email Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

6) Does your department have an official or unofficial policy addressing the retention or disposition of historic artifacts?

YES      NO

7) If your Department has such a policy, please provide the name and contact information, if not you, from whom I could learn more about the policy?

Name: \_\_\_\_\_

Email Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

8) Some department have been offered artifacts by members of the public or former employees. Does your department accept donations of artifacts?

It would be helpful if I could contact you or the member of your staff responsible for historic artifacts for follow-up. The follow-up would not be lengthy. May I call and/or send an email?

YES      NO

If yes, please provide:

Name: \_\_\_\_\_

Email Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Again, thanks for taking the time to complete this survey. The responses are very important and helpful to better understand how your department's and the City's history are being preserved for the future.

If you wish to, you may contact me at 415-956-1069 or [mediacons1@aol.com](mailto:mediacons1@aol.com)

Contact for the City Administrator is Joan Lubamersky, 415-554-4859 or [joan.lubamersky@sfgov.org](mailto:joan.lubamersky@sfgov.org)

**Please return this survey to Joan Lubamersky at the email address above.**

## **APPENDIX B**

### **ADMINISTRATIVE CODE SEC. 67.29. INDEX TO RECORDS**

[Following is brief edit of the actual code text. Complete text available in City Charter Ord. 265-93]

City and county shall prepare a public records index identifying types of information and documents maintained by CCSF departments, agencies, boards, commissions and elected officers. The index shall be for the use of City officials, staff and the general public, and shall be organized to permit a general understanding of the types of information maintained, by which officials and departments, for which purposes and for what periods of retention and under what manner of organization for accessing, e.g. by reference to a name, date, processing or project, or some other referencing system.

The City Administrator shall be responsible for the preparation of this records index, and shall report on the progress of the index to the Sunshine Ordinance Task Force on at least a semi-annual basis until the index is completed.

#### **Section 67.29-1 Records Survive Transition of Officials**

All documents prepared, received or maintained by the Office of the Mayor, by any elected City and County official, and by the head of any City or County Department are the property of the City and County of San Francisco. The originals of these documents shall be maintained consistent with the records retention policies of the City and County of San Francisco. (Added by Proposition G, 11/02/99)

#### **Section 8.7. Prerequisites to Destruction of Records, Sale in Lieu of Destruction**

- a) Before any book, document, photograph, map, architectural drawing, record, bond certificate, or other material of historical significance is destroyed, the following procedure shall be observed:
  - 1) It shall be offered by the officer concerned, i.e. the Mayor or the Mayor's designee, or by boards or commissions for departments

under their respective jurisdiction to the San Francisco Public Library.

- 2) Such items not excepted by the San Francisco Public Library may be sold by the office of the Mayor, together with copies thereof.
- 3) In the event the Public Library declines to accept said historical materials, or after the sale thereof by the Mayor, any remaining such historical materials may be offered to an historical society.
- 4) After all the steps outlined in Paragraph (a) above have been observed any remaining historical records, as well as any large volume of records without historical significance which are to be destroyed, shall be offered for sale by the City Purchaser. The sales contract must provide that the buyer guarantees to the satisfaction of the City Purchaser that the records will be shredded beyond identification or otherwise destroyed within a short period of time after delivery.



## APPENDIX C

### DEPARTMENTS SURVEY INTERVIEW NOTES

DEPARTMENT OF PUBLIC WORKS  
DEPARTMENT OF REAL ESTATE  
DEPARTMENT OF TECHNOLOGY  
METROPOLITAN TRANSPORTATION AUTHORITY  
PORT OF SAN FRANCISCO  
PUBLIC SAFETY BUILDING, SAN FRANCISCO POLICE DEPARTMENT  
PUBLIC UTILITIES (COMMISSION)  
RECREATION AND PARK DEPARTMENT  
SAN FRANCISCO ARTS COMMISSION  
SAN FRANCISCO FIRE DEPARTMENT  
SAN FRANCISCO PLANNING DEPARTMENT  
SAN FRANCISCO SHERIFF'S DEPARTMENT  
SFO INTERNATIONAL AIRPORT LIBRARY AND MUSEUM  
TREASURE ISLAND DEVELOPMENT AUTHORITY

#### DEPARTMENT OF PUBLIC WORKS (DPW)

DPW has many, un-inventoried historic artifacts at several un-inventoried locations including un-used equipment drawings, maps, photos, and code guidelines (since 1892).

The following is the email response from DPW Deputy Director, Frank Leek as response to query regarding DPW policies regarding management of artifacts and archives.

DPW has no overall policy guidelines for what to keep, to let go or any one staff person to oversee or archive the artifacts.

DPW does not have a written policy regarding the handling of old maps. However, DPW does know they have some old maps: some of these may be the only copies in existence.

DPW limits actual human contact of these original old and rare maps by scanning them and then storing them. However, the two storage facilities are not controlled for temperature or humidity.

DPW does not have a policy for keeping physical copies of old code books. Some employees and divisions in the department may have copies of old code books, but it

is not a requirement they retain old code books. The oldest code book found thus far was from 1988: the 1988 edition of the Uniform Building Code.

[Email response from DPW Deputy Director Frank Lee] Since codes are upgraded constantly, the norm now is for employees to find and view the latest edition of code books via the internet. DPW's website at [www.sfdpw.org](http://www.sfdpw.org) provides a link for the public to find the San Francisco Public Works Code and all other San Francisco codes.

For projects that require an Environmental Review, the decision to retain an archeologist or an archeological company for the project would be made during the Environmental Review process. If an archeologist is required, the archeologist duties and tasks would be incorporated into the project with help from the Planning Department because that department is responsible for directing investigations, reporting, archiving and researching of cultural artifacts. Known artifacts would then be tabulated and earmarked for preservation prior to construction.

If a client – meaning the department for whom DPW works – would like DPW or the project's help with preserving any known artifacts (though the Environmental Review process did not require it), DPW would incorporate that desire into the project.

If a project does not require an Environmental Review, the hired Public Works-contractor would need to follow the specification section that deals with archaeological conditions. That specification section instructs the contractor to promptly notify Public Works if he discovers any potential artifact. The contractor would then suspend work (under order from Public Works) and allow the City's archaeologist (a Planning Department employee) to assess the significance of the find. The archaeologist would then report his findings to the City's Environmental Review Officer, who is also a Planning Department employee and the archaeologist's supervisor. The Environmental Review Officer would then dictate what happens next, including how to preserve and store the artifact.

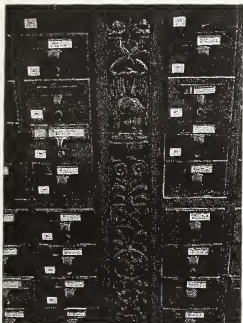
Projects that are handled by Public Works crews would need to follow the same procedures as specified in the archaeological conditions specification section: that would be to suspend work and notify the City's archaeologist of any potential artifact that is uncovered.

Since DPW doesn't have a definitive definition of what constitute an artifact, (and something old isn't necessarily an artifact), DPW does not generally save any incidental material such as existing building features, antique street signs, decorative lamp posts, and even old water valves, unless the agency that owns these items inform us ahead of time that these items should be retrieved and preserved for them. Items that are being replaced are generally disposed by the contractor, unless the project specifications instruct otherwise or if someone (for example: the contractor, Public Works employee, or a public member) finds something unusual and suggests further investigation is needed before resorting to disposal.

DEPARTMENT OF REAL ESTATE (BROOKS HALL: "THE CITY'S ATTIC")

Often referred to as the "City's attic," Brooks Hall is a storage site for the SF Public Library, the Arts Commission, the Law Library, City Hall, Elections, and the Bill Graham Civic Auditorium.

All exterior Civic Center entrances are boarded up and not accessible. Access is via the library delivery area and has recently installed a new alarm system. It is very easy to enter without any real scrutiny. The vast space is full of various items deposited by the departments.

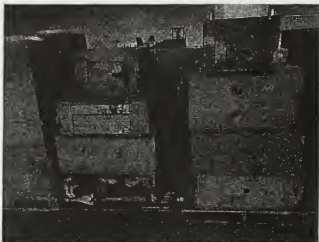


Card Catalog Oak Case Replaced by Computers



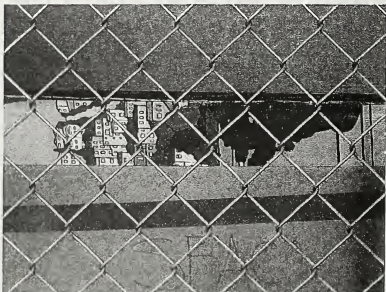
SFPL Racks of Books

The SF Public Library has a large collection of book stacks, old card catalog cases and various no longer used furniture. Many of the City Archives holdings, including materials dating back to 1848 from a variety of city departments are stored in secured areas.. The Library and Real Estate are pursuing alternative storage space. But so far limited alternatives have not been secured.



Portion of Law Library Books

The City Law Library has scores of crates and boxes full of hundreds of law reference books and are often accessed. The boxes line the aisles throughout the Hall. The reference books are scheduled to be moved to the Veterans Building in August, 2015.



Portion Of the Community Arts Collection

The Arts Commission has an area filled with various boxes of exposed canvasses of art works from the Community Art Project are to be moved to the veterans building.



Discarded Construction Materials or Waste

One area is a jumble of architectural fragments, doors and other elements of City Hall that were not re-installed during the recent rehab of the building. No current plans on what to do with these historic items.

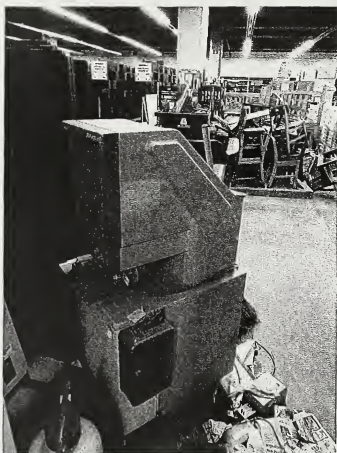
Portions of the grand organ that was installed in the Civic Auditorium Exposition Hall in 1914/15 are also stored in the Hall. There has been a long history of discussions of restoring the organ but nothing has materialized.



Furniture and Building Materials



Unmarked boxes of unknown Contents



Technology Artifact of the Future?

No overall inventory of the items in storage at Brooks Hall exists at Real Estate. Unknown if each department has an inventory of their items placed in the Hall.

Real Estate has a long term plan of emptying the Hall and explore alternative uses, but departments have little storage space, and the relocation plans have been slow to be implemented.

SF Fire Chief says the Hall is not certified as a storage facility as the fire suppression system will not adequately respond to a fire there. The Hall has tons of highly combustible items and fighting a fire would be nearly impossible with all closed entrances would mean the total loss of all items stored in the Hall.

#### DEPARTMENT OF TECHNOLOGY (DIT)

The Department of Technology is a network focused department. DIT does not have staff to offer advice to the departments on non-network issues such as searchable artifact inventories or long term digital storage due to budget limitations. Although DOT is creating a new system for the Index to Records, working with the Office of the City Administrator. These records are to meet Administrative Code Section 8 requirements, not related to historic artifacts.

DIT staff suggested long term preservation issues would need to be contracted out as the department has no resources to address these issues. Some hard copy contracts are stored with Iron Mountain, a private concern.

DIT staff suggested securing iCloud or large servers would be a good for back up but the department is not legally required to address archival legacy issues but could address the issues if DIT priorities were set by the Mayor and adequate budget allocated.

#### METROPOLITAN TRANSPORTATION AUTHORITY (MTA)

MTA maintains a substantial collection of photographic prints—from glass plates to film negatives dating from 1903. The current photographer in charge of the collection is currently cataloging the images funded by a Historic Preservation Grant.

The grant funding expires in 2015 and MTA has agreed to fund the project and staff for and additional three years. But there is finding plan beyond 2018.

Many of the images were inherited by the current MTA from the several historic mergers and consolidations of formerly private transportation companies that eventually emerged as MUNI, now MTA.

Staff expressed concerns for the photo collection as it does not seem its preservation nor artifacts in general appears to be of official interest of the MTA administration, as there is no apparent official management policy regarding its long term artifact's management.



Staff expressed efforts to obtain management policy for the photo collection's preservation is from the bottom up and not from the top management down and fear the collection would be abandoned. Lack of professional archival staff expertise or criteria, minimal funding signals MTA is not serious about supporting archives.

The collection also contains a large number of negatives now in cold storage but not cataloged, historic logs from the PUC and Spring Valley Water. It is uncertain if these belong in the MTA collection or at PUC. They have not been examined or preserved, also digital files, contents unknown.

Apparently many images and negatives have gone missing over the years.

There have been internal MTA discussions to use the collection for a merchandise line, but questions remain unresolved of how to offer for merchandise sale and to collect revenue, as MTA is restricted to collecting income except from transit fares.

Since 2009 all photo images are digital, and long term digital preservation has not been addressed, but needed.

Currently the new subway project has its own photographer but there is no current management plan for long term use or preservation management of digital images.

#### NEW PUBLIC SAFETY BUILDING/SF POLICE DEPARTMENT

The new Public Safety Building, which will house the SFPD will house various SFPD related historic artifacts on floors 1,3,4,5,& 6, but will not be open to the public. Interested guests escorted by PD staff will be offered a tour of the displays.

The lobby area will contain contemporary artwork, (the 2% set aside), the memorial wall to fallen officers, and photo of the first SFPD Academy Class of the early 1900's.

The Department of Public Works has hired a professional curator to create historical displays of police artifacts and has consulted with the City Archivist for curatorial help and research as a large collection of SFPD records are located at the SFPL.

Approximately 75 artifacts are being considered for the displays. Examples include uniforms, call boxes, embossers from the SFPD Commission, early star badges and iron casting from crowd control stations once used at Civic Center. Unused artifacts (if any) will be returned to donors or offered to the SFPL History Center.

SFPD practices regarding department artifacts did not consider the historic value of artifacts only making room for the new, then discarding the old. If an object was thrown away, officers who wanted them were allowed to take them. A request for artifact donations was published in the POA newsletter and had only two responses.



Valuable SFPD artifacts are present in SFPD stations and personnel there want to retain them. Exactly what the artifacts are, was not mentioned.

SFPD had no artifact management policy regarding the retention of potential historic artifacts. SFPD maintains no department program to evaluate artifacts for retaining and has no official historic collection, a budget for conserving, administering or managing SFPD artifacts.

Most officers in possession of SFPD artifacts have not stepped forward to offer the artifacts for collecting, conservation or the new displays. Although, SFPD artifacts reflect the history of the Department but the City history as well.

The consulting curator has assembled documentation and a paper trail of the display project. Digital copies will be left at SFPD and with the SFPL History Center.

Until recently the SFPD had no one to manage historic documents or artifacts and many historically valuable items disappeared and were lost.

The current SFPD Chief Greg Suhr has issued a memo detailing what should happen to historic SFPD records and artifacts. His memo is one of the few City departments that has issued a top down directive to staff. The memo has yielded significant historical resources that were added to the large SFPL History enter SFPD collections.

### PORT OF SAN FRANCISCO

The Port of San Francisco (The Port) has one staff person, known as Port Historic Preservation Coordinator who manages planning but not artifact preservation. The Preservation Coordinator has no training-self acknowledged—nor has the Port any real understanding of how to determine the value of what artifacts to retain or salvage regarding the Port's history.

The Coordinator is not responsible for the artifacts' preservation or determining a management policy, but as he recognizes the importance of artifacts to the Port history, he does allocate some at work time to deal with the issue as he is able. In the absence of a central Port policy or direction, many artifacts are lost due to theft, deterioration or destroyed. He would welcome guidelines, but believes it needs to be coordinated at a higher level, such as from City Hall.

When the Ferry Building was closed for renovations in the 1990's, the Port had used the ground floor as storage for accumulated artifacts. But when the Port was forced to clean out the storage area, this major storage was lost. There was no detailed inventory of the artifacts recorded at the time of the move.

Recently, Port staff reviewed a sketchy inventory of several hundred documents that were sent to storage in Fremont from the Ferry building in the late 1990's referenced above. The inventory does not describe the quantity nor the specifics of

what materials, documents etc. are stored there and the archive has not been visited since the material was sent there almost 20 years ago.

Staff has recently begun to discuss creating a plan for a more detailed inventory, but that effort has not gained momentum. The current inventory does identify several cartons as 'historical' but there is no further detail.

Some photographs, rolls of plans and other documents were sent to the new offices at Pier One, but others were sent to storage (Fremont), but need a detailed inventory. Lacking any central guidelines as to what to keep or abandon, each Port Division was then allowed to decide what to keep-or not on an ad-hoc basis.

There are 'old-timers' at the Port who do have an appreciation and interest in honoring the Port's history through artifacts and have become personal custodians of the artifacts, but there is no official records or assurance or preservation in the future when those employees leave the Port.

A large section of the 19<sup>th</sup> shipwreck Candice was lost due to the failure of an agreement for restoration between the Port and the CA Historical Society; a large model of the State of California made of plaster and chicken wire was lost due to no storage or exhibition space. It was cut into sections and the parts were distributed to a preservation group and parts were destroyed. The few remaining sections were never re-assembled. Efforts were made to transfer to the Treasure Island Development Authority, but the deal fell through. Frequent moves and water leaks damaged surviving sections, and the whereabouts of the surviving parts is not known.

The Port also has a large collection of other historic Port related documents but there is no inventory of the documents or proper preservation efforts.

The Port continues to pursue plans for Pier 70 with developers, which includes an in-formal agreement on the preservation and display of artifacts relevant to the history of the Pier's former uses. These artifacts include shipyard industry equipment and paper documents. Some of the artifacts were donated to the Port by the public and others by former employees. Some items are stored off-site at Pier 50.

Major issues with these artifacts include size—they are quite large—and available storage; some are stored in protective containers, others too large for containers are dirty and dusty; the Port continues to negotiate with developers what artifacts are kept but there is no formal policy or standard guidelines to assist in these decisions.

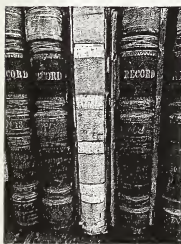
The Port is hopeful for a maritime museum but there are no current plans and would need developer participation. Such a project would be a large task including planning, listing as a National Historic Site, interpretive history decisions and deciding how to incorporate the artifacts into the historical narrative. This effort will need substantial funding and professional resources.

It is hoped these park design discussions will advance in the 2015-2016 and addressing these issues through Port and private participation.

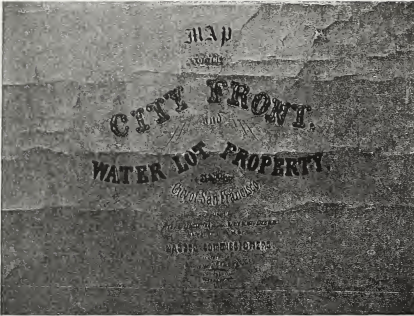
At Pier One the Port has a large collection of historic documents—including the State Harbor Commission meeting minutes and indexes dating from the first Commission meeting in San Francisco from 1863. Other artifacts include a one of the kind 19<sup>th</sup> century map of the first design of the sea wall that brought uniformity to the development and configuration of the Bay shoreline. These documents have survived but have not been properly conserved. There are current discussions between the CA State Archive about the transfer of some State Harbor Commission minutes and index volumes from 1863 to 1969.



Minutes of the State Harbor Commission,  
1863-1969



State Harbor Commission



Original 1864 map of the Proposed Seawall, Needing Conservation

#### PUBLIC UTILITIES COMMISSION

The PUC has a Historical Resources Program that reports to the CFO, in charge of overall record management. The PUC is continuing to develop guidelines for a collection management policy, which has never had a central management policy. It will eventually provide a structure for all Enterprise and bureau collections—which are several.

Artifact inventories are being maintained imported through Hummingbird and are proposed to be migrated to SharePoint into one searchable site. Current efforts at collections management were begun @ 2012. The PUC employs a full time staff historian/archivist and a full time records manager.

The PUC proposes to model its collection management procedures by maintaining similar programing/software of the SFPL and maintains a good relationship with the SFPL History Center and the City Archivist through consultations on what to retain or dispose of from the collections. As a component of a Citywide effort, eventually each PUC bureau will have an inventory and link to the History Center catalogs.

The PUC maintains a number of individual bureau collections in various sites throughout the PUC system, including a large photograph collection—perhaps the largest of original un-built City, Peninsula, and East Bay environments from the

1870's through the 1930's. The photo collection was under the purview of the Construction/Water System Improvement Project with a staff of at least two staff digitizing for many years. In an agreement with the SFPL History Center, many of the digitized photos are available to the public through the SFPL photo database. The plan is for all the PUC photos to be accessible in this manner. The PUC and SFPL continue to collaborate on another photograph digitizing project.

Several separate collections are housed in various locations and many have not been inventoried, due to lack of funding and staff time. The archive collection's importance needs to be reviewed and considered in budget discussion to garner more funding and devoted staff time.

City Engineer O'Shaughnessy wisely kept many original Hetch Hetchy files on site, at Moccasin, and many of these important documents are now digitized. The original documents date to the early 1900's throughout the construction of the water system from the enactment of the Raker Act in 1913 into the 1950's.

The PUC photographs and documents collections are extremely valuable but historically priceless as a collective, unique collection recording the City's development from the 1860's. The PUC collections may be the largest of any city dept. Fortunately many documents inherited from the Spring Valley Water archives were duplicated and held at various out of City sites, and escaped the 1906 Earthquake & Fire, still records many were destroyed.

The PUC historian/archivist has retired and PUC plans a search for a replacement dedicated archivist and plans to add 2 additional devoted staff. The PUC archivist attempts to organize current artifacts and at the same time address the large backlog, in order to keep the backlog from growing to keep current with the new documents. Until very recently, there was a professional archivist who worked one day per week at the PUC for many years assisting the legal department and researchers with historical document requests. This collection is now stored in the Bay View.

#### RECREATION AND PARK DEPARTMENT (RPD)

RPD does not have a policy regarding the management or guidelines regarding the disposal or retention of artifacts, nor are artifacts currently properly stored.

Only one commission staff person is attempting to organize and catalog the artifacts, but is only available at times not consumed by day-to-day Commission work demands. The cataloging is a time consuming task, and completion is far in the future. Only short, sporadic amounts of time are available for organizing the artifacts, and not by a trained archivist.

Staff expressed concerns for the lack of any serious or formal guidelines on how to manage the department's artifacts and a desire for some guidance from City Hall.

A recent near tragedy illustrates the danger of the lack of guidelines for artifact management and an informed staff regarding the importance of artifact's preservation: At a RPD facility, maintenance staff was clearing out storage units when a large cache of boxes marked 'artifacts' were discovered and the property manager was asked what to do with them. Staff was told to dispose of the boxes, and they were moved to the street to be picked up and destroyed.

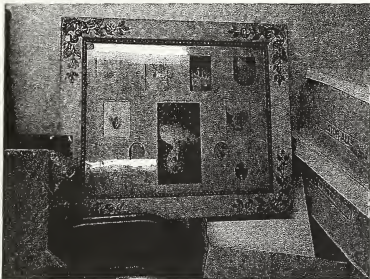
It was happenstance that another City staffer was present and recognized the boxes contained very important RPD archives; retrieved them for their preservation.



Portion of RPD Archives Stored in McLaren Lodge Basement

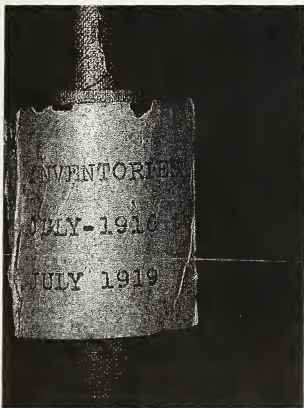
More than a decade ago, SF Public Library History Center began a project to catalog the department's artifacts but that project ended in 2001 and was not resumed.

Staff expressed concerns that various Recreation Centers may also have artifacts, but they have never been surveyed to verify. The collection contains artifacts donated by the public but there is no record of who the donors were or under what circumstances.



RPD Archives in McLaren Lodge Basement

The Lodge basement remains a jumble of 19<sup>th</sup> century commission minutes, volumes of records, scrapbooks, paintings, photographs, boxes with unknown contents stacked on the floor or on pallets. There is no inventory of the artifacts, and the overall contents are unknown.



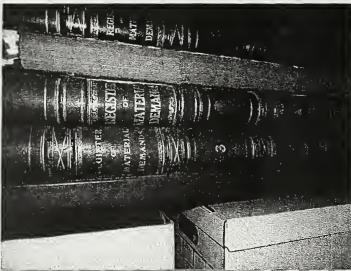
RPD 20<sup>th</sup> Century Archival Records at McLaren Lodge Basement





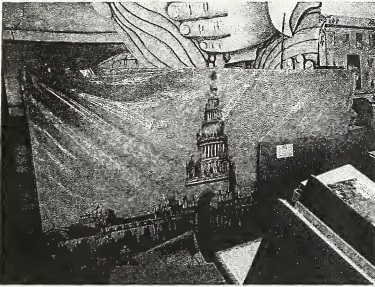
RPD Blueprints and Site Plans Stored in McLaren Lodge Basement

Artifacts have been stored, without any inventory or organization, in the basement of McLaren Lodge, which is prone to flooding. Some artifacts were removed and placed in a trailer, now parked in the department yard in Golden Gate Park. Many of the artifacts have obvious damage due to flooding, neglect and lack of conservation

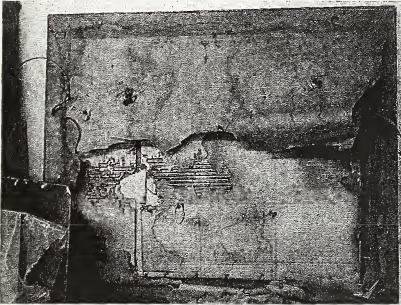


19<sup>th</sup> Century RPD Commission Minutes Stored in McLaren Lodge Basement

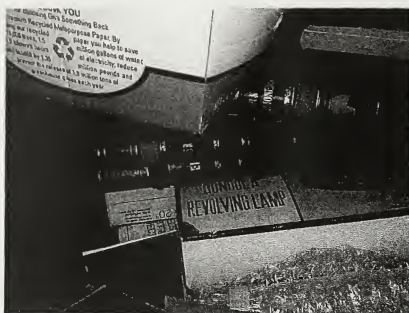




1915 Panama Pacific International Expo Artifacts and Paintings Stored in RPD McLaren Lodge Basement



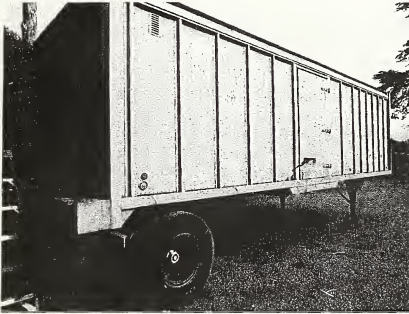
Damaged RPD Artifacts Stored in McLaren Lodge Basement



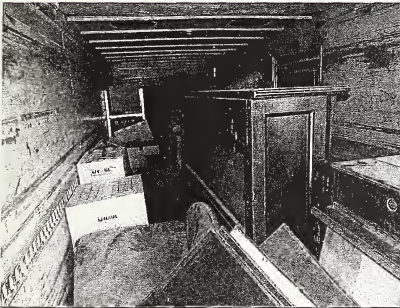
RPD Artifacts currently stored in McLaren Lodge Basement, but elevated on pallets.



Portions of McLaren Lodge Basement, continue to flood. This photo, 2014, outside storage area.



Trailer Containing RPD Artifacts, at the Golden Gate Park Maintenance Yard



Interior of Container, with RPD Artifacts Stored in Golden Gate Park Yard

#### SAN FRANCISCO ARTS COMMISSION (SFAC)

From the 1940's to the 1980's the SFAC had a vigorous art loan program and purchased local art works under the Arts Festival project, directly purchasing art

works as a portable vs permanent collection to directly support the active SF arts community. But the SFAC was not thorough in the program's administration. The collection grew too bulky and exceeded budgets.

When the City implemented the 2% art purchase requirement in the 1960's for large developments, the program went into effect before any guidelines were established. Many of those purchased art works went missing years ago.

Many of these purchased art works were displayed at SF General Hospital, which was not in retrospect a good idea, as many were damaged or disappeared, so the collection there was removed.

Other works remain in City departments to this day, but the inventories and contracts have been lost. Only spot inventories were conducted over the decades. Many facilities managers removed art works and they were badly stored, so many were damaged, destroyed or lost.

SFAC is now undertaking a 'wall to wall' inventory of all known art by walking inspection through each department. This inventory completion date has not been determined.

Many art works from these programs are currently in storage at Brooks Hall, and the SFAC is hopeful to move the collection to the renovated War Memorial Building, when renovations are completed in 2015.

SFAC needs to reinvent the department art loan program, and to issue new loan agreements with limited two-year renewals.

SFAC maintains a close relationship with the SFPL History Center.

#### SAN FRANCISCO FIRE DEPARTMENT (SFFD)

SFFD has no policy regarding historic artifacts. Currently The Guardian's\* maintain the FD museum on Presidio, and the FD artifact collection. The artifacts under The Guardians care are City property.

The Guardian's and the FD are currently negotiating an MOU to define the relationship of The Guardian and the FD. These negotiations have been ongoing for some time but currently unresolved. There are reports of artifacts disappearing and discovered being offered for sale.

An approval process for the use of historic apparatus is definitely needed.

The FD has artifacts stored in various locations, but the Presidio facility is not adequate for public display.

The FD has plans to build a new firehouse in 2016 in time to celebrate the FD's 150<sup>th</sup> anniversary to replace Engine 35 at Pier 22 and a half. The house currently houses the fireboats and crews. The building is reported to have been a station at the Panama Pacific Exposition. It was barged to its pier location after the Expo closed.

Some FD staff believes the building may have been the headquarters for the fireboat Scannel that was assigned to the northern waterfront during the exposition.

Engine 35's firehouse would then be converted to a FD museum, if funds could be secured.

The department would welcome an overall City policy on artifact management and would welcome how to establish a departmental management policy as well.

The department does not have the staff expertise to establish a policy internally.

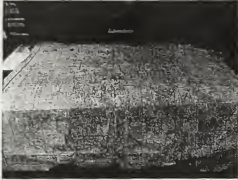
The SFPL History Center includes SFFD materials from the 1870's as well as a photo collection from the first FD photographer.

### SAN FRANCISCO PLANNING DEPARTMENT

Planning has a relationship with the city archivist and shares inventories of department's historic artifacts. Some have been transferred to the SFPL History Center, many documents are still in storage—e.g., in various cabinets around the offices. Which raises issues of preservation/conservation. The department's primary collection of historic documents date from 1918.

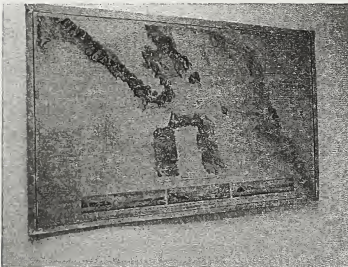


Former Code Counter Reference



Original Historic Maps

Some documents are retained by the department if there is some value to verify historic conditions. It was mentioned that some of these documents may be digitized, but not confirmed how many are digitally retained. But there is no official policy or guidelines in place to determine retention or transfer or disposal. These decisions appear to be made without archival considerations.



Historic Map Tacked to Office Wall

On one visit, a department employee stopped to say, "you should see the map I have on my office wall." This map was an 1800's map, push- pinned to his office wall. It had been removed from the archival file, as there is no department prohibiting access to historic documents or prescribing proper storage or use.

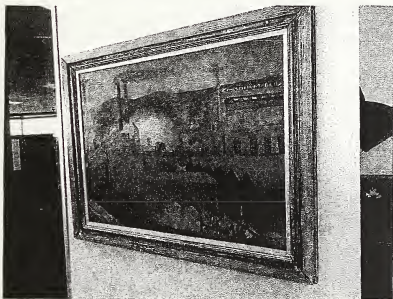
Planning does not have an official archivist, but has designated a staff person "un-official" archivist who consults with the SFPL History Center on documents with text, photographs and maps but not artifacts available for transfer of mostly documents, including text, photographs and maps that transfer, but not artifacts.



Planning has an archeological unit that investigates artifacts discovered during development construction. The unit has no official guidelines for retention or disposal of discovered artifacts, but staff has devised an informal process of determining what to do with the artifacts, researching an appropriate fit for the object, i.e. maritime related artifacts are offered to Maritime Historical Park collections or the Maritime Museum.

Pre-historic artifacts are offered to the Academy of Sciences or to California State University at Rohnert Park. Planning does not have the facilities to store or exhibit these found artifacts. These artifacts are often good for research but not always for display. But the department has no space for storage or display of pre-historic artifacts.

This unit's staff strongly suggested that some umbrella agency or overall City-wide policy re artifacts would be very useful to have in place for guidance.



Original Oil BY SF Artist Lucien Labaudt

Planning has a large art collection displayed throughout the offices. The collection has been in the department for more than 20 years. The City owned art is co-mingled with art works that have been left behind by former employees and from other sources, but there is no inventory of which is City owned and those that are not. Some paintings showed visible signs of needing restoration as they have not been properly conserved.

#### SAN FRANCISCO INTERNATIONAL AIRPORT AND MUSEUM

The SFO Museum and Library collection of San Francisco and the Pacific region's aviation history archive was begun in the early 1990's. In 1994, the museum began the accreditation process with the American Alliance of Museums (AAM) and is now

an accredited museum with the AAM. The museum is a non-traditional institution begun under the administration of then Mayor Dianne Feinstein.

The collection consists of photographs, air industry drawings, early flight logs, and artifacts related to commercial aviation history and the City airport back to the 1920's.

The museum is funded by the Airport commission budget, maintains a professional staff of curators, conservationists and has established a collections review committee that reviews offered donations or acquisitions. The museum's annual budget is approximately \$2million for staff and \$2million for programming.

Airport staff have become sensitive to the museum collection needs about what artifacts should be offered and saved.

The collection is available on an online database, and collections management tools. Some materials are collected in digital format, archival originals are digitized and the originals preserved. The digitizing has at least a five year backlog of artifacts.

International media have reported on the exhibitions as one of the airport's major amenities for SFO. The museum's exhibitions now translate to the SFO bottom line and public good will.

The museum exhibitions have become a major marketing tool and humanizing experience. National and international media have acknowledged the exhibitions as amenities for SFO travellers and visitors.

#### TREASURE ISLAND DEVELOPMENT AUTHORITY (TIDA)

As the site of the 1939/40 World's Fair aka Golden Gate International Exposition (GGIE), Treasure Island (TIDA) maintains a large inventory of GGIE artifacts in storage that was transferred to TIDA by the Navy during the process of returning control of the island to the City of San Francisco. The Navy inventoried the artifacts, but TIDA has not had the staff to check the accuracy of the inventory. Some of the larger statues that were displayed at the GGIE are located around the main administration building.

A Diego Rivera mural is a part of the collection and housed at City College. Other murals are in need of conservation and some panels have gone missing. There have been discussions with the Arts Commission about conservation, but it seems there has been no action taken. The commission does not accept responsibility for the murals; they seem uninterested.

Some artifacts related to PanAm went to the SFO museum, some to the Navy, other artifacts went to the History Center at the library and others, (e.g., murals,



Stackpole, Bufano) went to the de Young. There is no formal agreement between TIDA and the museums regarding use or possession. But the three maintain a good relationship. The de Young returned to TIDA the gold key that was used to open the Fair, and it is kept in the TIDA vaults.

The GGIE artifacts are divided up among at least four locations. Those in held by TIDA are located in a privately controlled storage. Most artifacts related to the Navy were sent to Washington DC, but TIDA has a warehouse of Navy furniture and some equipment stored.

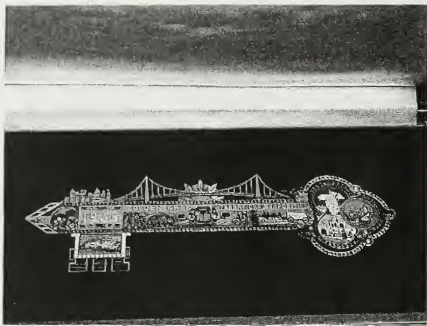
TIDA has documentation of the transfers from the Navy to the City including Board of Supervisors approval of TIDA as caretakers of the artifacts. TIDA has been approached by the public offering donations of artifacts related to the GGIE and TIDA issue a simple gift of deed to accept. But TIDA has no formal policy regarding donations, but they do issue donation forms.

There are future plans to include some as yet un-designated area for historic displays in the future, but nothing formal has been decided as part of the proposed development.

TIDA has an informal relationship with a volunteer group—Treasure Island Museum, and allows a small display space for GGIE related artifacts in the main administration building, lobby level open to the public. But the exhibit has little public awareness.

The storage company would not allow non-TIDA employees into the storage area for photos or casual inspection. TIDA has offered to send photos but none have been sent to date.

It is unfortunate the GGIE collection is in storage, not available to the public, and there are no current plans for future exhibition space to be made available. But it is fortunate that the collection is in professional storage space until exhibition space and professional archival expertise/staff is made available.



Ceremonial Gold and Jeweled Key Opening the Golden Gate International Expo, 1939 Formerly in the de Young Collection, Transferred to TIDA



One of Several Original 1939 Golden Gate International Exposition Sculptures at the TIDA Headquarters

## APPENDIX D

### SAN FRANCISCO HISTORICAL SOCIETIES, COLLECTIONS AND MUSEUM NOTES

GLBT HISTORY MUSEUM  
MUSEUM OF AFRICAN DIASPORA  
MUSEUM OF PERFORMING ARTS + DESIGN  
NATIONAL JAPANESE-AMERICAN HISTORICAL SOCIETY  
SAN FRANCISCO CHINESE HISTORICAL SOCIETY  
SAN FRANCISCO FINE ARTS MUSEUMS  
SAN FRANCISCO GUARDIANS OF THE CITY  
SAN FRANCISCO LATINO HISTORICAL SOCIETY  
SAN FRANCISCO MARITIME HISTORIC PARK & MARITIME MUSEUM  
SAN FRANCISCO OPERA  
SAN FRANCISCO SYMPHONY  
SAN FRANCISCO WAR MEMORIAL PERFORMING ARTS  
SFPL DANIEL E. KOSHLAND HISTORY CENTER  
SOCIETY OF CALIFORNIA PIONEERS

#### GLBT HISTORY MUSEUM

The museum was founded in 1985 and is currently funded through grants, gifts and the City.

Private donations of documents and artifacts are main source of collection. The museum maintains an assessment policy committee of the Board members deciding which donations are accepted—personal records, documents and photos—based on research and exhibition value.

Donations not compatible with the Museum mission are de-acquisitioned. Those that may have value to the City history are referred to other institutions, including the SFPL History Center/Hornell Center. GLBT archivist attempts to avoid splitting collections among different collections.

Preservation efforts are hampered by limited funds, but has no actual conservation program. Archivist mainly does triage based on funding.

The Museum maintains exhibition space in the Castro and mounts changing public exhibitions. Artifact storage is off site.

Archivist catalogs collection artifacts/documents donations in a data base available on the web site and with the Online Archive of California. Efforts are made to keep the catalog current but GLBTM does have a substantial inventory backlog.

The Museum has had a number of archivists since 2008 with some years no archivist on staff. Since 2011 grants have provided funding for a full time archivist. Currently the museum no longer has an archivist, but is searching for one.

#### MUSEUM OF THE AFRICAN DIASPORA

The Museum of African Diaspora (MoAD) showcases the history, art and cultural richness that resulted from the migration of Africans throughout the world. By realizing the mission, MoAD connects all people through the shared African heritage.

MoAd focus spans the African Diaspora across history, from the diaspora at the origin of human existence through contemporary African Diaspora that has affected communities and cultures around the world.

MoAD does not collect historical artifacts.

#### MUSEUM OF PERFORMING ARTS + DESIGN (MPAA+D)

The MPAA+D was originated by an individual's collection stored in a garage in the late Forties and has evolved into a collection of some 3.5 million artifacts, including the research library. It was housed at the War Memorial Building until recent renovations were begun, but the former administration had decided to leave the facility some time ago. That space is slated to house the SF Opera archives.

The museum is currently housed at 983B Folsom, in a much smaller space, and has limited opportunities to display artifacts for the public. As a result, it is difficult for the museum to gain public attention for the museum. The museum has a five year lease on the space. Artifacts are stored off site, but the library is available for national and international research by advance reservation.

Public programs are promoted primarily through SF Travel's distribution system but the cost is very high given the museum's limited budget.

The vast library and archives serves primarily as a research center for the performing arts and is the official archive of the SF Ballet. The museum maintains professional curatorial and conservation staff for the preservation of the archive. Staff finds it difficult to secure funds for the conservation of hard artifacts

The museum has guidelines for artifact donations via a donation committee that may acquire artifacts without board approval up to \$5,000. Many contemporary artifacts are in digital format and present new long term conservation challenges.

The museum has an active digital program with plans for expansion in the future. Staff is concerned about digital preservation and participates and encourages think tank discussions with other archives on digital preservation issues. There is a national coalition addressing digital issues.

The museum is governed by a board of up to 25 members, but currently has only 10 members, and new members are being sought.

Improved finances is a top priority and the board has set a 3 year financial plan. But staff finds it challenging to make an archive 'sexy' to potential donors. Currently the main source of funding is from the City through the Grants for the Arts program.

Additional priorities include promoting programs and neighborhood involvement.

Staff encourages the City to create/encourage a coalition of San Francisco historical organizations, large, small, public and private with focused archives to help develop standards for preservation, funding and longevity. Communication, goals, and more resources could help preserve small groups and their individual collections

#### SAN FRANCISCO FINE ARTS MUSEUMS (FAMSF)

From the founding of the de Young Museum and the Palace of Legion of Honor following WW I, both institutions accumulated historic artifacts, many relevant to San Francisco's history. When the two institutions merged into the Fine Arts Museums, the focus evolved towards the fine arts and less on the historic artifacts held in their collections.

FAMSF has established guidelines for accepting new donations, loans, transferring to other institutions or de-acquisitioning artifacts.

The Fine Arts Museums maintain the same practice of evaluation and response to loan requests for all objects in the Museum's collection. The curatorial and conservation staff whose expertise best corresponds to the object type will assess requests and make a recommendation to lend or not, based on the borrowers facilities and staff, the purpose and duration of the loan, the condition of the object and assorted other considerations.

If the Museums receive offers of new gifts or loans of items not in keeping with the current collection strategy, staff will evaluate the opportunity and respond or discuss with the prospective donor or lender to find solutions most appropriate for the object. FAMSF may decline to accept a gift or loan or refer it to another organization.

In rare instances, works may be accepted but not accessioned with the explicit understanding by the donor the works will be sold at auction with the funds deposited into art acquisition accounts.

The museums "City historic artifacts" collection assembled prior to re-directing the focus to fine arts should be re-examined as to how better make the collection available/accessible to public view, as the collection is very valuable in terms of City history but seldom if ever exhibited at the two museums.

### SAN FRANCISCO GUARDIANS OF THE CITY (SFFD)

Guardians is a group of volunteers who maintain the SFFD Fire Museum on Presidio Street and the historic artifacts of the SF Fire Department. The Guardians have established by-laws that help assure continuity in the management of their artifacts for the future.

Guardians and SFFD are considered partners, as the collection belongs to the City, but there is no formal agreement between SFFD and the Guardians. A MOU has been proposed by the Guardians but there has been no final approval by the SFFD.

Guardians do accept artifact donations, and have an informal acceptance policy with guidelines that attempt to assess the appropriateness of the gift to the overall collection. They have not de-acquisitioned artifacts due to declining inappropriate gifts when offered.

Guardians has approximately ten containers full of artifacts that they have no place to permanently store nor exhibit. The artifacts are not inventoried and have not been edited.

The Guardians' collection includes historic FD apparatus that is available to SFFD, and the FD Union for public events. The borrowed apparatus is often damaged from the use, and Guardians have little or no funding for repairs or maintenance, so repair work needs to be done by the FD shop—only when time, labor and parts are available. Borrowers assume no financial responsibility for the damage.

The collection of historic apparatus is in storage provided free by the Academy of Art University and if this storage were withdrawn, Guardians would be stressed to find alternative storage. There has been discussions with the Port for space at Pier 70 but Guardians has concerns about the environment's (salt water) effect on the apparatus.

Guardians has a modest legacy fund—the Wellman Fund that stipulates all funds must be spent on historic fire apparatus—which the Guardians plan to purchase in the near future.

Guardians also have FD artifacts that are on loan from the SFMFA. (See SFMFA notes)

Their curator is attempting to secure software that would enable Guardians to inventory to have access to the collection for research, exhibitions (if they had larger exhibit space), and editing. They have a huge backlog of un-inventoried artifacts.

Guardians have met with the City Archivist about the collection but the archivist has requested only data about the collections and has not requested any of the artifacts for the History Center.

Guardians is negotiating with former City Archivist Gladys Hansen for the return of FD artifacts she has in her possession. Guardians are in need of larger storage facilities and exhibition space. They would like to have a better museum to expose their collection to the public. They desire a facility that would provide both exhibition space for artifacts but also serve as a learning center. The current Presidio Street facility and location does not work on either count.

The Guardians board does not include members with fundraising or financial experience that could help plan and launch a fundraising campaign for a larger maintenance budget nor secure a better museum facility that might include the DEM and SFPD.

Guardians would like to see the Mayor's Office provide a staff position that would establish City-wide guidelines for issues regarding historic artifacts. The organization is eager to have an approved MOU with the SFPD.

#### SAN FRANCISCO NATIONAL MARITIME HISTORIC PARK/J.PORTER SHAW LIBRARY/MARITIME MUSEUM

The nation's maritime history is reflected in the museum collections of San Francisco Maritime NHP. The collections represent the endeavors of people making their living from the sea, from the immigrant seaman to the head of a maritime corporation, from the naval architect to the sail-makers. Letters, documents, photographs, books, charts, maps, plans, parts of large vessels, small craft, fine art, tools, clothing, and personal effects all help to tell the story of America's maritime heritage. The museum includes approximately 35,000 items ranging from large parts of sailing vessels to fine art.

The museum's Archival Collections concern the history and achievements of seafaring Americans primarily of the Pacific Coast of North America covering the span of history from the California Gold Rush era to the recent past. They include paper records such as manuscripts, naval architecture, and marine engineering, drawings, photographs, film, video and audio records on tape and digital media. The major subjects encompassed in the archives are oceanic and coastal trade, the San Francisco Bay and river systems, marine harvesting, marine business, labor and shore-based support activities. The Library consist of over 35,000 book and periodical titles dating from 1536 to the present, 50,000 pieces of ephemera, over



3000 maps and charts covering the Pacific Basin and the West Coast of the United States dating from 1850 to the present. [From the Maritime Museum Web Site]

### SAN FRANCISCO OPERA

Over decades the SF Opera accumulated a sizeable archive—digital and hard copy of performances, photographs, programs, and videos reflecting the history of the opera company since it was founded in the 1920's.

One motivation for beginning to organize the archive in 2009 was the upcoming centennial of the company. The organizing is mostly relying on volunteers, former employees and individual collectors.

Archivists from the SF Symphony, the Conservatory and the museum of Performance + Design have also assisted the opera by offering advice on best practices. The opera plans to hire a full time professional archivist in the near future.

Currently one of the major efforts of organizing the archive is the creation of a data base/master list of the archival materials. The goal is to create a working public archive for the company.

The opera archive plans to be moved into the refurbished War Memorial building to a dedicated space in 2015.

### SAN FRANCISCO SYMPHONY

In 2008, the SF Symphony, in preparation for their 2011/12 season centennial, the board and staff realized the unorganized archive would need to be accessible. A professional archivist was hired.

There is no storage on site (Davies Symphony Hall) so the archive is maintained in two offsite climate controlled storage facilities on Potrero Hill and South Van Ness.

The archive contains a variety of artifacts in hard copy medium, (photos, programs, news clips, etc.) and those 'born digital' (after 1998) as well. Hard copy materials have been scanned and stored digitally.

The symphony archivist acknowledges the issues and concerns for the long-term preservation of digital files and 'born digital' archives, by participating in local and national discussions and research. Some digital files are printed so a paper copy is also archived as currently there is longer term preservation for paper.

The archivist participates in the Society of American Archivists and the Library of Congress efforts exploring the issues of digital long-term preservation. Digital files



present issues of constant migration and need of refreshing, so uncertain where digital preservation is heading.

During the preparation for the centennial, the archivist first focused on minimal processing of primary artifacts and triage- processing for the centennial needs. There remains a large back log of material to be catalogued and inventoried.

The symphony board and executive director supports the archive and archivist and consider the archive as vital to the symphony and provides budgetary support.

The archivist acknowledges the vulnerability of public and private artifact collections and is available to participate in establishing City government and professional efforts to help guide public/private collections to improve preservation of important historic artifacts.

The archivist suggests the City's public and private communities should be organized to establish archival management policies, which are currently lacking.

The archivist frequently directs offered, private donations that do not fit into the symphony archive to more appropriate collections, and consults with the City archivist at the SFPL History Center.

#### SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS

The core mission does not include the safe guarding historic artifacts but the building has accumulated a significant collection of artifacts since its opening in November, 1932.

Among the historic artifacts are:

WWI firearms, posters medals, hats, swords, etc. Not fully inventoried. There is confusion/uncertainty about legal ownership as there is scant paper trail of any formal agreements with the American Legion on ownership.

There is little reason to doubt the American Legion claim, but the lack of documents is illustrative of how lax records were kept or not originated.

At the time of this survey interview, resolution was still uncertain.

Panama Pacific International Exposition—when the trustee dissolved the Fair Commission, many artifacts were transferred to the War Memorial, trustees in 1924, including murals, sculpture, models. Many artifacts were destroyed through lack of conservation or simply disappeared.

The War Memorial PPIE murals are being loaned to the de Young for an upcoming centennial PPIE exhibit in fall of 2014. Other murals were

dispersed out, some to other Bay Area institutions (including the Bancroft and the de Young) and some were lost, stolen, burned or destroyed.

WMB has the original collection of world flags displayed at the UN Charter signing in 1945. A UN painting is on loan to the Golden Gate Federal Building.

The theatre murals are permanently installed and cannot be removed but were somewhat conserved by covering with a protective coating.

Original Arthur Brown drawings of the Performing Arts Complex went to city Hall and DPW that were sent to storage at Treasure Island and DPW but were destroyed or lost. DPW may still have some architecture drawings or prints.

WMPA also include Davies Symphony Hall, and the symphony maintains its own archives.

WMPA building will house the Law Library archives, the civic art collection of the Arts Commission (now at Brooks Hall) and the SF Opera archives when the building renovations are completed in 2015.

Additional storage space will be still be needed as well as ongoing costs for monitoring and conservation.

The WMPA collections are a good example of the how lack of documentation, lack of artifacts management policies, proper storage and conservation of artifacts accumulated over the eighty come years since it opened, resulted in artifacts ignored, lost, destroyed, by not cataloging or properly documenting as to ownership or responsibility.

The renovation of the building has provided an opportunity for staff to revisit these issues and, perhaps set better policies regarding its historical artifacts in the future, management seems determined to improve.

#### SF PUBLIC LIBRARY DANIEL E. KOSHLAND HISTORY CENTER AND GOVERNMENT INFORMATION CENTER

The Daniel E. Koshland San Francisco History Center contains a research collection of books, newspapers and magazines, photographs, maps, posters, archives and manuscript collections, and ephemera, documenting all aspects of San Francisco life and history. The Center is also the archives for the City and County of San Francisco. The Government Information Center is a local State and Federal disposition library.

## SOCIETY OF CALIFORNIA PIONEERS

Established in 1850, The Society of California Pioneers is dedicated to the study and enjoyment of California art, history, and culture. Founded by individuals arriving in California before 1850 and thriving under the leadership of several generations of their direct descendants, The Society has continuously served the academic community and the public. As the oldest organization west of The Mississippi, The Society opened the first library in California, as well as a grand hall for meetings, lectures, and social events. Today, we operate a museum on The Main Post of The Presidio of San Francisco, free museum education programs, and The Alice Phelan Sullivan research library, all as a nonprofit organization designed to support scholarship and to encourage new interpretations that both illuminate and honor the diverse experiences of those who came before us. [From the Society Web Site]

## Appendix E

Grateful thanks are extended to the numerous individuals who provided their time, access to their collections and candid insights regarding the preservation and management policies of the City's history through the artifacts in their care. These individuals and their contact information are listed on the following pages.

Susan Goldstein	City Archivist	SF Public Library, 100 Grove Street, 6f	557-4563	Archivist collections, locations
Buck Deventhal	City Attorney	City Hall 234	554-4650	Legal responsibility of the City
Renee Martin	Port of San Francisco	Pier One, Embarcadero	274-0488	Harbor Commission Collection access
Margaret McAurthur	Secretary, Rec and Park Commission	McLaren Lodge, 501 Stanyon Street	831-2752	Rec & Park Archives
Mallian Saez	Director, Treasure Island Development Authority	Treasure Island, Suite 241	274-0669	Golden Gate Intl Archives at Treasure Island
Anne Schnoebelen	Board Member, Treasure Island Museum	Not Known	650-796-0520	GGIE collection & Museum concerns
Peter Summerville	Staff, Treasure Island Development Authority	Treasure Island, Suite 241	274-0665	GGIE Archives Storage
Kandice Bender	SFO	Main Terminal, SFO Offices	650-821-5019	SFO Museum Collection
John Updike	Director	25 Van Ness	554-9860	Dept. of Real Estate
Elizabeth Skrondal	Historic Resources Survey Team	1650 Mission St. 400	575-6823	Planning Department
Eric Nelson	Acting City Hall Building Mgr.	City Hall 8	554-6191	Brooks Hall Access
Deanna Desades	MTA	30 Van Ness Ave.	701-4389	MTA Photo and Marketing Archive
Moses Corette	Unofficial Archivist	1650 Mission 400	558-6295	Planning Department
Elizabeth Murray	Managing Director, War Memorial & Performing Arts Commission	25 Van Ness Suite 800	554-6306	Oversees PPIE/WWII/UN Archives
Allison Cummings		25 Van Ness Ave	252-2590	Oversees SF Public Art
Anthea Hartig	CA Historical Society	678 Mission St	357-1848	Non-Profit

Allison Vandeerslice	Planning	1650 Mission St	575-9075	Preservation Planner, Archeologist
Mohammed Nuru	Dept. Public Works	City Hall 348	554-6410	Dept. Director
Michael Housch	PUC	525 Golden Gate Ave 5f	554-3163	Staff Archivist
Joanne Hayes-White	SFFD Chief	698 Second St.	558-3401	Chief of Dept.
Esther Casco	SF Board of Ed	135 Van Ness/777 Franklin	241-6493	Sec to BOE
David Earle	SFFD Guardians	DEM/1011 Turk	558-3810	Board Chair
John Hill	SFO Museum and Library	SFO Terminal One	650-821-6700	Assist Director Aviation
David German	DTIS	1 So Van Ness	581-3986	Special Projects
E. Luquin	Senior Deputy 1815	City Hall 456	554-7225	Sheriff's Dept.
Katherine Gorwood	Chief Deputy	City Hall 456	554-7226	Sheriff's Dept.
Jeremy Meisner	Photographer, MTA	1 South Van Ness	701-4616	MTA Photo Archive

## APPENDIX F

### ON THE NEED FOR A SAN FRANCISCO HISTORY MUSEUM

SAN FRANCISCO CHRONICLE EDITORIAL, APRIL 11, 2014  
As Transferred Directly From the SF Chronicle.com Online Version

The Old Mint might be the most important historic building in San Francisco. Unfortunately, it's falling apart, and well-intentioned efforts to save it can't keep up with the ravages of time and the difficulties of finding funds needed for restoration.

Built in 1874, in more modern times the Mint was supposed to become a museum celebrating the history of a city with a lot of history to celebrate. San Francisco is one of the few major U.S. cities without its own history museum - and that's a disgrace.

Once this building held a third of the nation's gold reserves - \$300 million - and minted gold and silver coins until 1937. It survived the 1906 earthquake and fire, preserving untold millions of U.S. currency through the heroic efforts of Mint employees, though the intense heat of that conflagration melted the structure's windows and exploded many of its outdoor walls. It is one of only two major buildings from that era that still stands in this neighborhood. The government knew how to make edifices in those days.

It's a national and California historic landmark. An imposing structure at Fifth and Mission streets, it's known as "the granite lady," though actually it is made mostly of sandstone blocks, which are deteriorating from the effects of old age and weather.

The Old Mint was open to visitors as an artifact of the city's past until 1993. In 2003, the federal government sold it to San Francisco for \$1 with the idea that it would become a city historical museum.

After years of debate and lots of ideas about what to do with the landmark - one horrifying suggestion: condominiums - the project was awarded to the San Francisco Museum and Historical Society, which has raised \$14 million and, it says, has spent \$600,000 on upgrading the building to seismic and other standards and \$7.5 million on design consultants. The building is opened for an occasional special event nowadays. The energetic museum society deserves credit for its work and its vision.

But its efforts haven't been enough to achieve the dream. Now it's time to move on. It has been 10 years since the museum society took over, and the building still isn't the museum the city was promised - and deserves. Civic indecision and the recent recession made vital fundraising difficult. The society insists it can raise the needed money and is on the verge of great things.

City Hall disagrees, and it owns the building. The city invited new partners, and the California Historical Society won the opportunity to take over. But that venerable organization is just beginning to study whether the idea is even feasible. Many more millions of dollars will be needed to turn this into a museum San Francisco can be proud of, and political hurdles lie ahead.

OK, is this idea too far-fetched? Could the considerable talents of both the museum society and the historical society be lashed together to finally bring this important project to reality?

The two sides never have gotten along all that well, but this is too important to be lost in a squabble between competitors.

Here's what's needed:

-- A big donor, perhaps one with deep roots in the city's past, must step forward to invest in a landmark project that will honor, forever, the history of the West's most historic city. Wells Fargo Bank, are you listening? And how about Yahoo, a newer business that might want to make history itself in San Francisco?

-- Even if the California Historical Society, an organization with a statewide focus, takes over, this site needs to be a museum reflecting the history of the city by the bay - the city deserves no less.

-- The mayor's office needs to take ownership of this project to bring all parties together and get it done. It's the right place and the right time - since the perfect place for the museum will fall apart beyond repair if rapid, aggressive measures aren't taken soon.

Don't let this important vision become history.

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